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A PRACTICAL HANDBOOK ON

Chinese Lacquer Work

BY

Captain Francis Lewis

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A

PRACTICAL HANDBOOK

ON

CHINESE LACQUER WORK

BY

CÉCILE FRANCIS-LEWIS

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SECOND EDITION.

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13, HANOVER STREET
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FIG. 1.—A VERY HANDSOME PANEL IN BLACK LACQUER.

illustrating various ways of using raising paste, putting in foregrounds, detail, etc. The bevelled edge forms an excellent frame, worked entirely in flat dull gold. The lettering is raised, and finished in dull gold.

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A Practical Handbook on Chinese Lacquer Work.

FOREWORD.

NEVER before have people needed hobbies so badly as to-day, when everyone is suffering more or less from shock of one kind or another. We are all thoroughly restless, hardly knowing what we want, and finding it increasingly difficult to settle down. We have tried all kinds of things—theatres, dances, cinemas, etc.—but each and all soon palls, and we are left more unnerved and despondent than ever. Is there a remedy, we ask, or must we continue in this unenviable condition? To every enquirer I would say: There is a very sure remedy, summed up in one word, "Interest." We must learn to concentrate on something, and here hobbies are invaluable. Make a hobby of some definite thing, and give it your best attention. If you take up a craft, you can work at it when the weather is bad, and when it is fine it creates all kinds of new interests which absorb us without fatiguing us. To those in search of a really useful occupation I commend this little book, hoping that it may help to while away many otherwise dreary hours, and at the same time be the means of saving money and making beautiful things.

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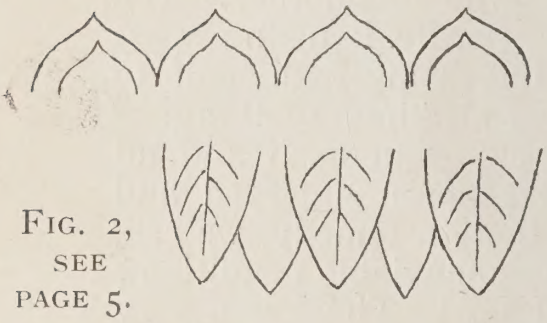
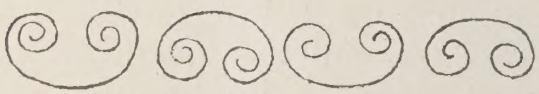
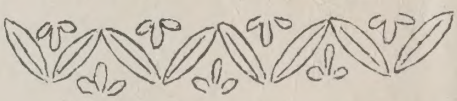
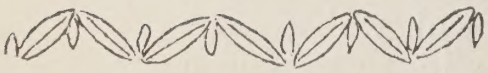
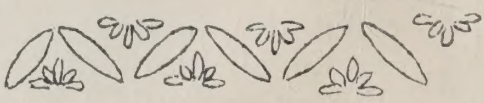


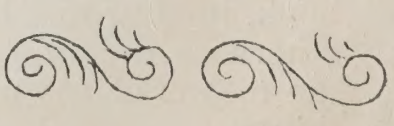
FIG. 2, SEE PAGE 5.











ON LACQUER-WORK GENERALLY.

There is a great deal of so-called lacquer-work at present being done, some beautiful, but much that is clumsy, inartistic and wrong in principle. Lacquer can be imitated by using gesso powder, and varnishing, but it is palpably a cheap imitation and not worth the time spent on it.

"A thing well begun is half done," we are told, and this applies particularly to lacquer, as the initial stages are very important.

It can be applied to wood, tin, parchment, papier-maché, lamp-shades, etc. It is not at all necessary that the article to be decorated should be new.

Practically any old piece of furniture can be decorated in this way, and excellent results obtained.

If an old box is used, it should be well washed with ammonia and water, dried, and rubbed down with sandpaper.

On Choosing a Design.

The design must, of course, be strictly Chinese, and, whenever possible, copied from some old piece of work, as unless the design has the real Chinese character the work is ridiculous. A few designs have been printed, as a guide to the amateur, introducing various kinds of decoration. (See Figs. 2, 3 and 4, pages 4, 6 and 10.)

If you study Chinese design, you will realize that there is no perspective really, as often the objects in the distance are larger than those in the foreground. Try to get the Oriental feeling into your work, and this can only be achieved by studying either the furniture itself, or good design relating to this class of work.

The whole of the Eastern idea of Art is so very different from the Western, that in executing

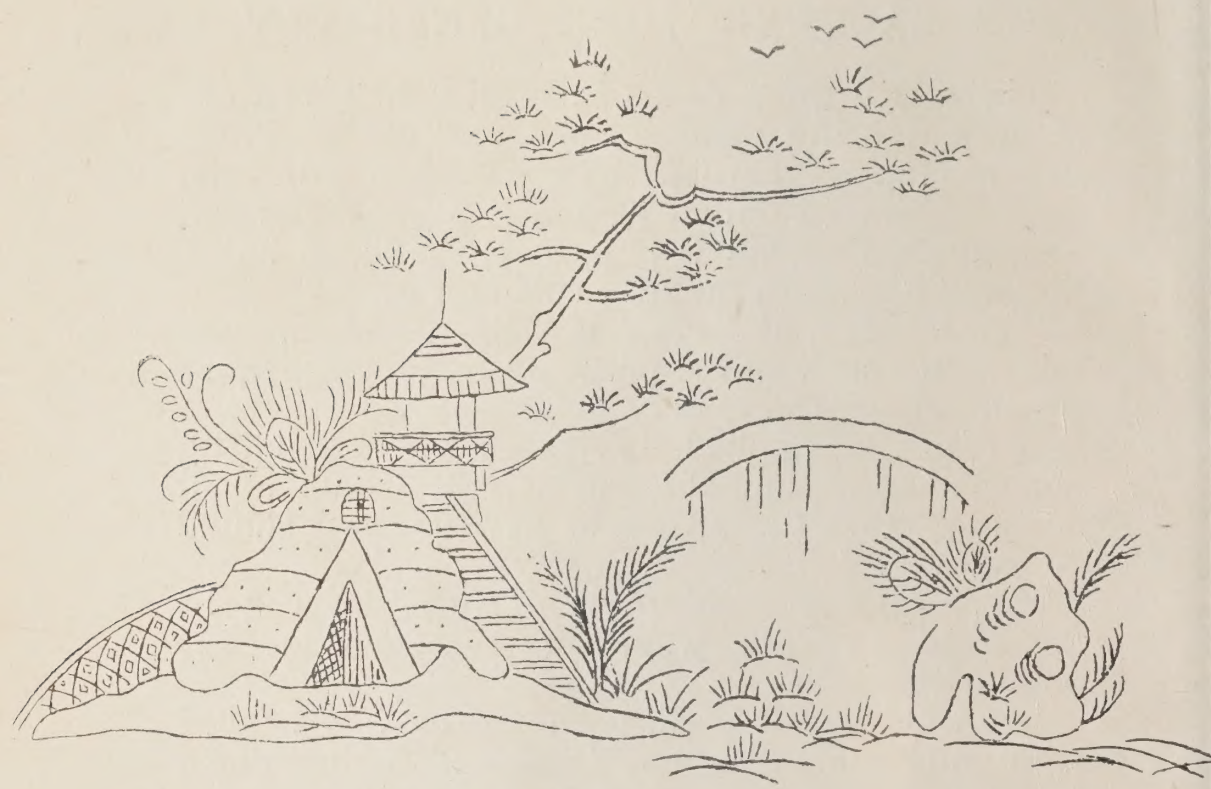


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FIG. 3,
SEE PAGE 5.

Chinese designs it is necessary to leave on one side most of one's preconceived ideas of Art.

How to Prepare the Work.

If you use an old article, after washing it, as already explained, rub it down with sandpaper. Any cracks, holes or uneven places must be filled up with stopping; for this purpose you can use raising paste. Fill up all the holes, press the paste well down, and when absolutely dry rub the surface even with sandpaper.

The lacquer must then be applied evenly over the whole surface, using a good-sized flat hog-brush.

It is advisable to try black first, as it is easier to work on and does not show mistakes so plainly as the colours.

When the first coat of lacquer is dry, rub down with sandpaper and put on a second coat. Allow this to get dry.

A good surface is an essential, therefore great attention should be paid to the sandpapering. Never rub against the grain, as this shows scratches later.

After the second coat, rub down with either the special powder, or poudre de silice, and give a third coat of lacquer, if necessary.

Two coats are usually sufficient, but if your wood is at all rough, or looks badly covered, a third coat is advisable, as one aims at getting the beautiful smooth finish so very much a feature of Chinese lacquer.

The whole surface must now be coated over with brown polish (use a wide, soft brush, to avoid any streaks). The polish must be put on as quickly as possible, working in one direction only. When dry, the article can be rubbed over with the usual polisher's pad until a nice smooth surface is obtained, *but no oil must be used.*

FIG 5.—Panel showing design traced and the necessary parts raised (see page 9.)

FIG. 6.—Panel showing foreground worked in, main objects gilded and some detail (see page 12.)

Leave a few hours to dry, then rub down lightly with the special powder—a perfectly smooth, even surface should result.

How to Transfer the Design.

Unless the artist is capable of putting the design in freehand, it must be either traced or pounced on to the wood. For this use powdered chalk or whitening.

Pouncing

is one method of transferring designs, but entails more work, and should the design only be required once, we do not consider it necessary to spend so much time. If, however, one wishes to repeat a design, pouncing is the better way, and is done as follows: Make a tracing of your design on good quality tissue-paper, or very thin tracing-paper. Prick with a fine needle, making the holes as near together as possible without breaking the paper. Work on a piece of felt or cloth, if available. Rub the wrong side of the design over with an old piece of sandpaper to make the back smooth.

Lay your pounce on the wood and rub over the design with a lump of whitening or powdered chalk on a felt pad. The design should appear perfectly traced on the wood. (See Fig. 5, page 8.)

The second method of transferring a design is to rub over the back of your tracing, which must be on fairly stout tracing-paper, with a lump of whitening, making it quite white. Lay this carefully on to the wood, pencil side up, and with a fine agate or knitting-needle go over the design. Again you should have a perfect tracing. (See Fig. 5, page 8.)

It is a very good plan to keep a small piece of blotting-paper under the hand, as if the wood becomes at all greasy the raising paste will not stick.

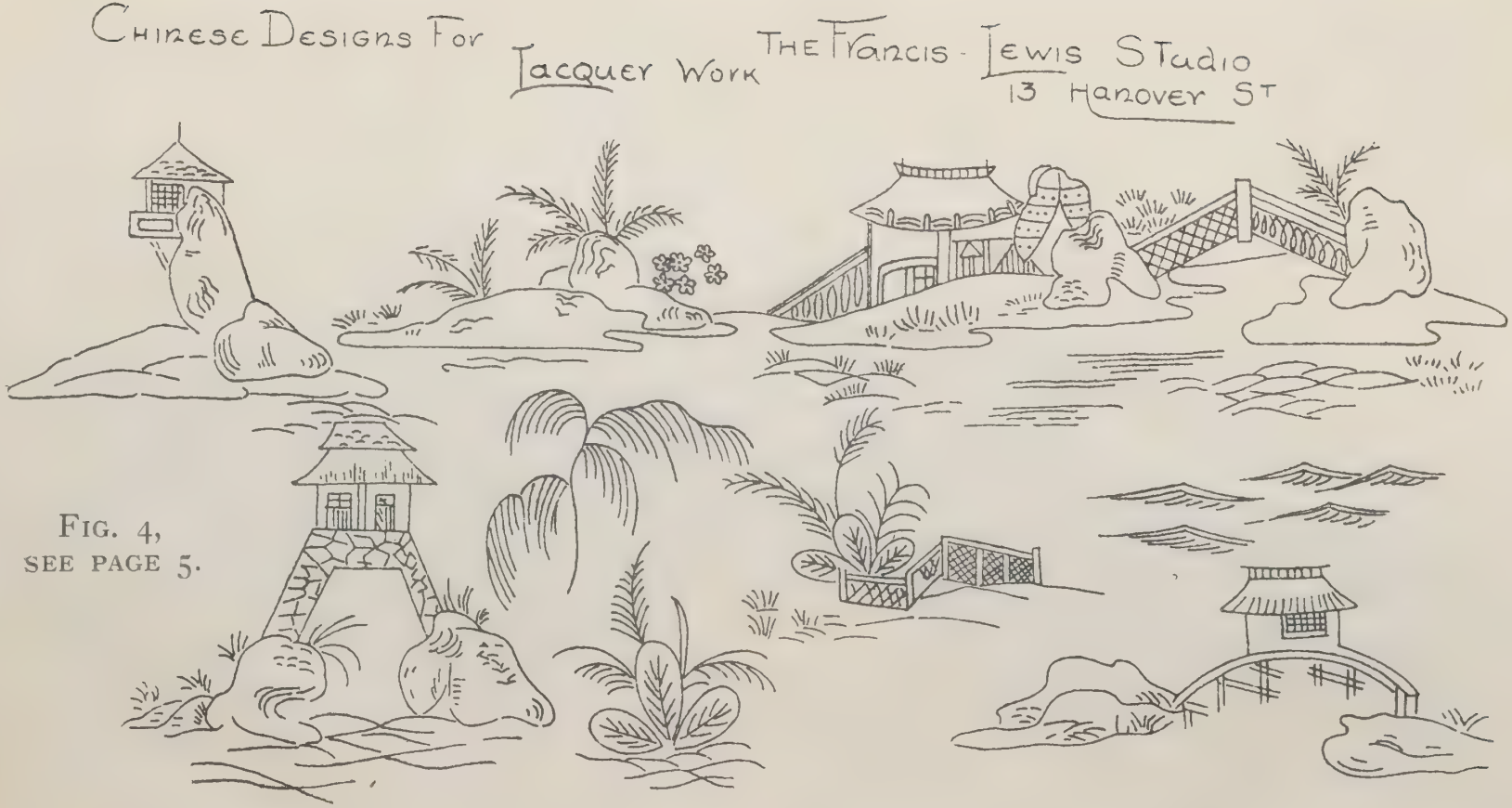


FIG. 4,
SEE PAGE 5.

Raising the Necessary Parts of the Design.

Next you must decide which part of the design you intend to raise.

All amateurs raise their work far too much; some of the finest specimens of lacquer are hardly raised at all, and this is an important point to remember, as if raised too much the work looks heavy, clumsy and inartistic.

It is usual to slightly raise a roof, rock, bridge, small pieces of foreground, tree trunks, etc. (See Fig. 5, page 8.)

The raising paste is a kind of cement, of which many kinds are made. After many experiments we have decided that the one we now sell is the most satisfactory. We would, however, mention that this is the most difficult part of the work. Often, for no apparent reason, the raising paste comes off, or cracks badly.

Do not be discouraged if the paste comes off once or twice. Think carefully whether you have followed the directions.

Before applying the paste, scratch deeply the surface of your wood, using a penknife or knitting-needle. This forms a key to hold the paste firmly. Be quite sure your surface is not greasy.

Heat the paste to boiling point, standing the bottle in a vessel of water. Keep it well stirred. Use as hot as possible, and allow to dry hard right through. Apply with a soft brush (camel-hair, if possible).

Do not try to hurry the work. The raising paste will not stick if the surface is greasy or smooth. Make your surface as rough and uneven as possible.

Dry gradually. If you dry in hot sun or before a fire the paste is almost sure to crack.

Should this happen, fill in the cracks with raising paste, and when absolutely dry rub down with either sandpaper, special powder, or poudre,

FIG. 7.—Panel, showing Finished Work (see pages 13 and 14.)

de silice. To obtain a really fine surface, poudre de silice is the best powder (see price list).

TO COLOUR THE DESIGN. (SEE FIG. 6, PAGE 8.)

The foreground is now worked in, using coloured bronzes.

The parts to be coloured are painted over with the Special Medium and allowed to get "tacky," then dusted over with coloured powders, using silver at the top, shaded down with green, red, or purple, and drawn together with a little gold. Use a soft dry brush for this.

Next comes the gilding process. Before attempting any detail, gild the main objects, such as rocks, houses, pagodas, tree trunks, etc. This is done as explained before, except that the medium must be mixed with burnt sienna and chrome yellow oils. These two colours should

make an old gold. When almost dry, the gold powder is rubbed lightly all over, using a piece of chamois leather.

Allow to dry for at least 24 hours. The article is then washed all over with soap and water to remove all superflouous gold, and must be well dried with a clean, soft cloth.

On Putting in the Gold Detail.
(See Figs 6 and 7, pages 8 and 12.)

The detail must now be put in with a No. 0 or No. 1 round sable.

If in the washing process you have rubbed off your detail, which is almost inevitable, and are unable to put it in freehand, trace it in again.

Put a small quantity of medium into a saucer and squeeze a little burnt sienna and chrome yellow on the side of the saucer. Dip the brush into the medium, then mix with one of the oil colours; this is done to colour the medium and

Fig. 8—Square Plant-pot in Black Lacquer, with Red Feet.

FIG. 9.—Lamp-stand and Shade in Yellow Lacquer. The Parchment Shade has a Charming Border of Raised Gold.

make the detail show up. If only medium were used, it would be impossible to see what had been done; and, furthermore, the addition of oil colour helps ultimately to shade the gold.

The design should be worked in sections, and the gold rubbed in with the chamois leather, as if the medium becomes too dry the gold will not adhere to it, and the work will very quickly look poor and shabby. Allow this to dry for 24 hours, and wash off as before.

ON LINE-WORK.
(SEE FIGS. 6 AND 7, PAGES 8 AND 12.)

We now come to the line-work, which is executed in black.

This part of the work is most important, and should be done carefully, as the value of the real Chinese Lacquer was judged by the fine line-work.

Mix ivory-black water-colour with the special ink, and line in all the necessary detail, as shown on Figs. 6 and 7.

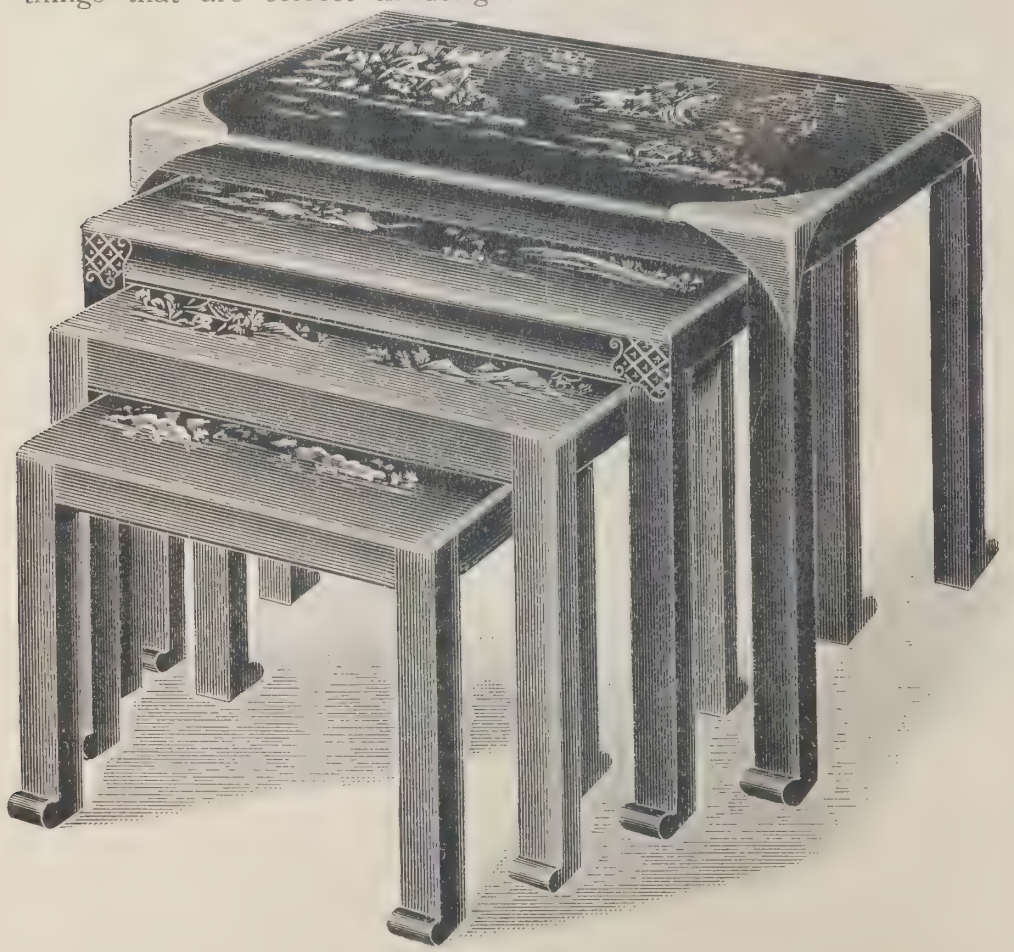
Notice that all the gold and black lines are not the same thickness. Copy a finished sample carefully, and study all the points.

FIG. 10.—OLD RICE-PAPER PICTURE WITH LACQUERED FRAME.

This is a most suitable method of treating the ordinary black frame, when used for this purpose.

FIGS. 11 AND 12.—NEST OF CHINESE TABLES. NO. 3437.

This consists of four tables in black, red, buff and blue lacquer. They form an excellent study, and are worthy of the attention of the advanced student in lacquer. It is a great pity to spend a very long time on furniture which is quite unsuitable for the work. Choose things that are correct in design.



Compare Figs. 6 and 7, and notice the difference in the finish and the extra amount of detail in Fig. 7. Use a very fine brush, and if you find any of your gold lines are uneven, this can be rectified, cutting out the portion not required by putting a black line over it. When working on a coloured background, *i.e.*, red, green, blue, buff, or cream, the whole design—except the fine

FIG. 13.—SMALL CABINET IN BLACK LACQUER.
The work on this cabinet is full of detail and very fine work, the thin lines being worked in red.

gold work—should be outlined in black to throw up the work.

When all the line-work is finished, fix by coating over with one or two coats of good brown polish. Allow to dry hard.

The Final Stage.

You may notice, as the work progresses, that it looks rather flat and bright. This can be altered by painting over certain parts, such as a portion of the roof, rock, etc. (always from the left), with burnt sienna and black water-colour. This, of course, is left to the artist's discretion, and should be used to form the dark shadows under the eaves of a roof, or down one side of a pagoda. It makes the work stand out, and gives an idea of perspective. Another coat of polish must now be applied. Allow to dry.

Fig. 14.—Hexagonal Trinket Box. No. 5315.

This small box is quite useful for a beginner. It can be executed in any colour, and the design illustrated embraces a sample of the various kinds of decoration, *viz.*, flat, shaded, raised, used in lacquer.

The final touches are usually put in by using vermilion oil-colour and medium—just a touch here and there—to brighten and improve the work. It is usual to put these bright touches in rock-holes, windows, doors, bridges, roofs, and in some floral trees and the Chinese rose decoration. Leave to dry. The work is then French polished in the usual way.

General Hints.

Should your black lacquer become thick, thin it down with turpentine. For all coloured lacquers use methylated spirit to thin down.

It may be necessary to give an extra coat of coloured lacquer, as they look horrid unless the surface is well-coated and even. On red and green and cream lacquer, the black line-work must be done very carefully. Avoid patching up, as this shows up much more on colours than on black.

Sometimes the line-work on the blue and buff is done in very dark brown. Use liquid sepia for this. Most of the decoration is worked in silver,

Fig. 15.—Round Box in Red and Black Lacquer. No. 5310/3½.

The top and rim round this box are red with a typical design. All the edges are black, with a dull polish.

gold and blue bronze on blue, and on the buff various shades of gold are used. Purple is principally employed on black, buff and cream. I have never seen it on red.

FIG. 16. NO. 1162.

FIGS. 16, 17, 18.—SET FOR WRITING-TABLE IN GREEN LACQUER.

This consists of an inkstand, pen-tray and blotter. Notice the Chinese rose decoration on inkstand. This is flat, executed in gold and black. The picture is similar to that on the pen-tray, and introduces a figure. If you examine the illustration carefully, you will see that the raising paste is applied in sections. It cannot be modelled, as it is used hot, but various portions of a design can have a second layer superimposed. Should you elect to do this, scratch the surface where you intend using the extra paste, and if at all uneven when dry, rub down with an old piece of fine sand-paper. Notice the large amount of foreground painted in compared with some of the other illustrations, and the extraordinary idea of distance, although from our Western standpoint the tree behind the girl is much too large, but somehow these things seem correct in lacquer.

The hand-blotter is carried out to match.

FIG. 17. NO. 275.

FIG. 18.

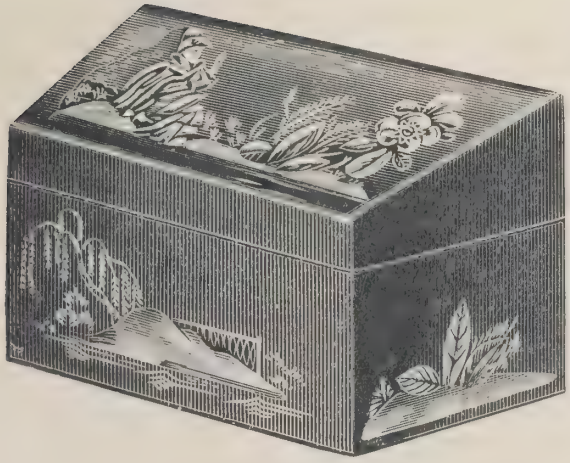


FIG. 19. — TEA-CADDY, WITH SLOPING LID, IN BLACK LACQUER,

in which purple was the dominant tone in the decoration. The picture is carried round the three sides, and a small conventional design on the back. A very narrow border was worked inside round all the edges and made a suitable finish.

FIG. 20.—ROUND TRAY IN BLACK LACQUER.

This very attractive tray was originally used in a little inn, and had a printed advertisement on it. We rubbed it down well, lacquered and decorated it, and it is one of the nicest pieces of lacquer we have ever done.

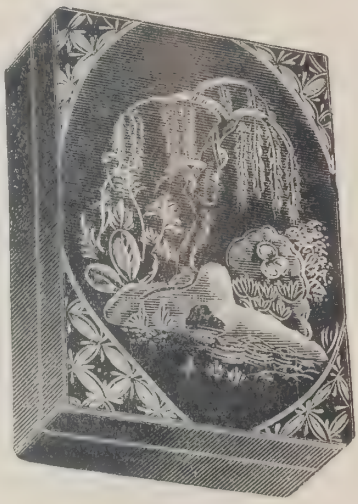
FIG. 21.—SQUARE STRING-BOX IN RED LACQUER.
No. 5348.

The four sides are worked each with a different design, which is good practice for beginners, and more interesting. The decoration on the top was simply a gold emblem.

Notice the various classes of detail employed in Fig. 2, page 4. This class of design is useful for sides of boxes, legs of tables, etc., and is worked

FIG. 22.—OBLONG HAIRPIN BOX IN BLUE LACQUER.
No. 1867.

The decoration at each corner deserves attention, as it forms a charming surround for the centre picture. It is executed in flat dull gold, and most of the detail in the picture was put in with liquid sepia.



in gold. Figs 3 and 4, see pages 6 and 10, give a good idea of ordinary design, which is usually built up and consists of quaint houses, several

FIG. 23.—CHARMING POWDER-BOX IN BUFF LACQUER. 5310/2.

This little box was a study in golds and browns, and had almost the appearance of old ivory.

kinds of bridges, rocks, pagodas, palings and trees. It is possible to take odd bits of design and piece them together, and in this way one obtains variety.

Use No. o and oo sandpaper for rubbing down.

FIG. 24.—FIRE-SCREEN IN BLACK LACQUER.

The principle feature of interest is the introduction of red in the background. This can be done very successfully on certain things. (See also Fig. 8, page 13.) The feet here are red.

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Book of 25 Tickets available one year, **£5 5s.**
Course of Lessons in Lacquer Work, **£3 3s.**

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Single Lesson **10/6**; Course of 6 Lessons **£2 2s.**

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Outfit containing Bottles of Red and Black Lacquer, Raising Paste, Special Polish, Special Medium, and Lining Ink, Tubes of Oil Colour Burnt Sienna, Chrome Yellow and Vermilion, Half Tube of Water Colour Ivory Black, 6 Glass Tubes of assorted Coloured Bronze Powders, China Tinting Saucer, and 3 Brushes.

Price **15**/- each.

Bottles of Coloured Lacquer	**1/6** each.
,, Raising Paste	**1/6** ,,
,, Special Polish	**1/-** ,,
,, Special Medium	**8d.** ,,
,, Lining Ink	**8d.** ,,
Glass Tubes of Coloured Bronzes	**6d.** ,,
Half Moist Tube Ivory Black (water colour)	**7d.** ,,
China Tinting Saucer	**4d.** ,,
Black Lacquer, in tin	**2**/- ½-lb.
Colours, in tin	4/- ½-lb., **7/6** 1-lb.

OIL COLOURS.

Burnt Sienna	**5d.** each.
Chrome Yellow	**5d.** ,,
Vermilion	**1/-** ,,

BRUSHES.

No. 0. Sable	**8d.** ,,
,, 1. Sable, Series 16	**8d.** ,,
,, 6. G., Hog Hair	**8d.** ,,
Small Flat Sky Siberian	**9d.** ,,

Designs **6d.** each.
Poudre de Silice **10d.** tin.
Sandpaper No. 0, 00, or 1 **2d.** sheet.
Special Powder **1**/- box. Liquid Sepia, **8d.** and **1/3** bottle.

WHITEWOOD GOODS.

1726	Teapot Stand	**1**/-
1727	,, ,,	**1/3**
1753	Photo Frame	**3/9**
1756	,, ,,	**2/6**
1759	Stationery Cabinet	**8**/-
1760	Photo Frame	**1/10**
1788	Stool	**4**/-
1794	Book Holder	**2/6**
1795	Pencil Box	**1/6**
1797	Match Box	**10d.**
1809	Card Box	**2/10**
1832	Smokers' Cupboard	**11/6**
1836	Pipe Rack	**1/9**
1838	Table	**18**/-
1845	Photo Frame	**2**/-
1851	Stationery Cabinet	**7/6**
1852	Cigar Box	**6/6**
1855	Card Box	**2**/-

1863	Stamp Box	1/1½
1864	,, ,,	1/4½
1865	Hairpin Box	10½d.
1866	,, ,,	1/2
1867	,, ,,	1/4½
1871	Teapot Stand	1/1
1873	Tea Tray	10/6
1874	,, ,,	11/-
1875	,, ,,	13/-
1893	Wall Mirror	17/6
1900	Hamlet Chair	24/-
1903	Table	12/6
1915	Photo Frame	1/6
1916	,, ,,	2/-
1917	,, ,,	2/-
1923	Trinket Box	1/6
1924	,, ,,	2/3
1933	Glove Box	6/-
1934	Handkerchief Box	6/-
1939	Card Rack	10d.
1941	Cigarette Box	2/-
1943	Pin Box	11½d.
1987	Pin Tray	1/2
1988	Match Box	7d.
1990	Patience Card Box	1/6
1996	Pin Box	3/-
3014	Book Holder	4/6
3069	Card Box	1/9
3089	Envelope Stand	11d.
3422	Match Holder	6d.
3433	Napkin Ring	3½d.
3499	Pin Tray	8d.
3588	Paper Knife	6d.
4100G	Glove Box	1/8
4100H	Handkerchief Box	1/8
4107	Trinket Box	1/2
4191	Photo Frame	1/10
5048	,, ,,	10½d.
5048L	,, ,,	1/4
5054	Coffee Tray	6/3
5070	Table	12/6
5074	Cake Stand	8/-
5078	Table	22/6
5101	Pincushion	6d.
5157	Photo Frame	3/9
5158	Bridge Box	3/5
5159	Stationery Case	3/3
5160	Clock Case	3/-
5166	Card Box	2/-
5170	Cake Stand	9/-
5180	Tea Caddy	4/-
5185	Photo Frame	2/7
5186	Book Stand	5/-
5190	Tie Box	7/-

5190½	Tie Box	11/3
5193	Stool	4/3
5252	Stationery Case	9/6
5254	Octagonal Box	5/3
5254½	,, ,,	7/6
5257	Pin Box	11d.
5263	Hatpin Box	2/6
5265	Card Box	2/2
5266	Photo Frame	1/10
5268	Handkerchief Box	2/3
5269	Glove Box	2/3
5271	Trinket Box	1/3
5273	Clock Case	3/-
5275	Trinket Box	1/-
5286	Wall Mirror	22/9
5287	Palm Stand	16/6
5289	Table	18/-
5290	Cigarette Box	3/6
5293	Clock Case	6/9
5301	Handkerchief Box	3/3
5302	Glove Box	3/3
5304	Tea Caddy	2/2
5305	Trinket Box	3/9
5306	Fire Screen	11/6
5307	Pedestal	5/10
5308/1	Nested Box	2/6
5308/2	,, ,,	3/-
5308/3	,, ,,	3/6
5308/4	,, ,,	4/-
5308/5	,, ,,	5/-
5308/6	,, ,,	6/-
5308	Set of Nested Boxes (6)	24/-
5309/1	Nested Box	2/-
5309/2	,, ,,	2/6
5309/3	,, ,,	3/-
5309/4	,, ,,	4/-
5309/5	,, ,,	5/-
5309/6	,, ,,	6/-
5309	Set of Nested Boxes (6)	22/6
5210/2	Round Nested Box	5½d.
5310/2½	,, ,,	7d.
5310/2¾	,, ,,	8d.
5310/3	,, ,,	9d.
5310/3¼	,, ,,	10d.
5310/3½	,, ,,	1/-
5311	Bridge Box	4/-
5312	Work Table	30/-
5315	Trinket Box	1/6
5317	Wall Mirror	22/9
5319	Fire Screen	19/6
5321	Photo Frame	2/3
5323	Newspaper Rack	12/-
5325	Trinket Box	2/6
5327	,, ,,	2/-

5328	Vase	3/3
5329	Smoker's Cupboard	18/-
5330	Lace or Veil Box	6/-
5332	Trinket Box	6/-
5333	Photo Frame	5/3
5335	Tea Caddy	5/10
5336	Jewel Box	4/6
5338	Book Trough	3/3
5340	Stationery Cabinet	5/6
5344	Trinket Box	1/-
5346	Wall Mirror	22/9
5348	String Box	2/-
5349	Vase	1/3
5351	Trinket Box	3/3
5352	Vase	1/4
5357	Pocket Mirror	1/3
	Panels 8⅝in. × 7in.	1/2
	,, 10½in. × 5½in.	1/3
	,, 12in. × 7in.	1/9½
	,, 13in. × 12in.	2/7
	,, 15in. × 9in.	2/7
	,, 17in. × 9in.	2/7
	,, 18in. × 12in.	3/4
	,, 20in. × 10in.	3/7
	,, 22in. × 12in.	4/3
	,, 24in. × 12in.	4/8
	,, 26in. × 12in.	5/-
	,, 27in. × 10in.	5/-
	,, 27in. × 12in.	5/-
	,, 28in. × 14in.	6/4
2308	Circle Photo Frame	3/6
3390	,, ,, ,,	3/3
1501	,, ,, ,,	2/6
3393	Oval opening Photo Frame	6/3
3394	Oblong ,, ,, ,,	6/3
212	Large Frame for Mirror or Photographs	15/6
1104	Cigar Box	7/6
455	Upright Powder Box	3/6
685	Flat Cigarette Box	3/3
3400	Large Powder Pot	27/6
3402	Bag Top, with Rings, Hinges and Clasps	9/-
3423	Coffee Tray	8/11
3424	,, ,,	7/6
275	Hand Blotter	4/3
2718	Inkstand	9/-
1161	,, (2 Inkpots)	30/-
2141	Pen Tray	2/9
286	,, ,,	3/11
1162	,, ,,	4/4½
926	Newspaper Rack	10/4½
232	Paper Knife	2/6
3422	Stationery Rack, with Lid	29/6
2139	,, ,,	9/9
278	Brush Rack (2 Brushes)	25/-

464	Hair Brush	Set of 3,	14/6
464A	Clothes Brush		12/9
464C	Hat Brush	33/6	7/-
2555	Hand Mirror, oval, long Handle		22/-
235	,, ,, round, long Handle		22/-
3416	Electric Lamp (21 in. high), complete with Shade		42/6
1190	,, ,, (25¾in. ,,), ,, ,,		37/6
3417	,, ,, (23¾in. ,,), ,, ,,		44/-
3414	,, ,, (19 in. ,,), ,, ,,		42/6
1194	,, ,, (44 in. ,,), ,, ,,		126/-
3432	,, ,, (19 in. ,,), ,, ,,		18/9
1191	,, ,, (27¾in. ,,), ,, ,,		37/6
3415	,, ,, (19¾in. ,,), ,, ,,		55/-
3406	Round Table, dia. 10 in.		15/9
3407	,, ,, ,, 14 in.		21/9
3408	,, ,, ,, 16 in.		25/-
1139	Tea Table		63/-
3436	Low Japanese Table		80/-
3437	Set of 4 Chinese Tables		140/-
3409	Ladies' Bureau		219/6

SHELL-FLOWERS.

Shells, assorted sizes, polished and bored, **1½**d., **2**d., and **2½**d. each.
Wire, coil, **4½**d. ; reel, **9**d.
Bunch of Stamens, **3**d., supplied in yellow, black and white.
Spirit Stains for tinting, **2/6** bottle.
Specimen Flower, **2/6.**
Bunch of Raffia, for wrapping stems, **6**d., brown and green mixed.
Correspondence Lesson, including Sample, **10/6**.

RAFFIA-WORK.

Raffia, in all colours, **2/6** lb.
Special Zenith Ribbon Raffia, **5/6** lb.; assorted bundles, **1/-** each.
A large selection of Hats from **1/9** to **7/6** each.
Needles, **1**d. each.

Correspondence Lesson, **10/6**, including small Sample, or some larger article on loan.

All materials supplied for Basketry, Glove-making, Pen-painting, Stencilling, etc., etc. Send for price lists.

Please enclose stamped addressed envelope for reply.

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Applicable for Pewter, Brass, Silver, and Copper.
The Francis-Lewis Studio supply materials for every class of Craft-work.
Write for price list of goods for working, **1/9** post free.
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,, 22a. Finishing Tool (narrow) ... ... **1/6** ,,
,, 23a. ,, ,, (Broad) ... ... **1/8** ,,
,, 24a. Round End Modelling Tool ... ... **1/6** ,,
,, 25a. Large ,, ... **1/6** ,,
,, 35a. Beading Tool ... ... **1/6** ,,
,, 36a. Punches for stone holes 1, **10½d.**; 8, **1/4**; 11, **2/6**; 3, **5d.**; and 7, **1/-**
,, 30a. Embossing Iron ... ... **6d., 1/-** ,,
,, 32a. Piercer for nail holes ... ... **6d., 1/-** ,,
,, 33a. Nail Driver ... ... **1/-** ,,
,, 34a. Piercer with Wooden Handle ... ... **1/-** ,,
,, 37a. Curved Scissors ... ... **4/6** ,,
,, 31a. Small Background Punch ... ... **6d., 1/-** ,,
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,, 61a. Felt, 10 in. × 8 in. ... ... **9d.** ,,
,, 62a. Plate Glass Slabs, 10 in. × 8 in. .. ... **3/-** ,,
,, 1a. Grease Remover ... ... **1/-** per bottle
,, 3a. Metal Varnish ... ... **1/6** ,,
,, 2a. Patina Pewter Colouring ... ... **1/3** ,,
,, 8a. Patina for Colouring Brass ... ... **1/-** ,,
,, 9a. Ditto, for Colouring Silver and Copper **1/-** ,,
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No. 48a. Hammer ... ... **1/6** each.
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Set of 3 Silver Tools (Single tool **1/6** each) **4/-**
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Small pan ... ... **6d.** ,,
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Extra quality Tools, etc., kept in stock.

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Large stock, suitable for all classes of metal work.
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(All materials subject to Market Fluctuations.)

POKER OUTFITS.

Amateur, complete with C point	40/-
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Francis-Lewis, without point	27/6
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C ,,	24/9
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B ,,	29/6
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Special Point for Velvet	20/-
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CUT REPOUSSÉ, MOSAIC & VENETIAN LACQUER WORK.

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,,	41a.	Outlining Tool	**2/6** ,,
,,	42a.	Small Modeller	**2/6** ,,
,,	43a.	Large Modeller	**2/6** ,,
,,	44a.	Special Modeller with Opener one end ...	**2/6** ,,
,,	45a.	Small Oval Punch	**1/6** ,,
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		Ring and Fancy Punches	**1/6** to **3/3** ,,
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,,	97a.	Filling for Leather work	**6d.** and **1/-** per box.
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		,, ,, Pliers	**15/9**

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